

# A Biographical Dictionary of Architects in Maine



**William Y. Peters**  
1858-1938

William York Peters practiced architecture in Boston from 1888 to about 1902 or 1903.<sup>1</sup> Many of his buildings are houses, mostly in the Back Bay of Boston. Five, however, are on North Haven, Maine, and these summer cottages are particularly important in the context of his work.<sup>2</sup>

Peters was born in Boston on March 12, 1858, a son of Edward Dyer Peters Jr., a tea merchant. The latter's father had come to Boston from Blue Hill, Maine, in 1811 and established the business of E.D. Peters & Co., Lumber Merchants (which continues to exist in Boston as Davenport Peters Co.). W.Y. Peters, after graduation from Harvard College in 1881, began the study of architecture in the office of Sturgis & Brigham in Boston. He is said to have drafted some of the panelling and moldings for Sturgis' opulent remodeling of Peabody & Stearns' Frederick L. Ames house, 306 Dartmouth Street, at the corner of Commonwealth Avenue. In September, 1883, Peters went to Paris, soon entered the atelier of Julien Guadet, and in November secured an

introduction to the administration of the Ecole des Beaux-Arts.<sup>3</sup> Students in the teaching studios, such as Gaudet's, that were associated with the Ecole, customarily sought admission to the school proper.<sup>4</sup> Peters either was refused or, less likely, did not apply; for whatever reason, he, like a number of other Americans, studied architecture in an atelier in Paris but not in the Ecole itself. His French training lasted four years, with a year-long interruption in San Francisco, where he took care of his lawyer-brother, Edward Gould Peters, ill with typhoid fever. In September, 1888, W.Y. Peters finally left Paris for Boston and his own practice. Like most of his fellow Americans from the Paris ateliers in the '80s, he did not try to impose French architecture or decoration on the United States, but instead did what seemed fitting in the places where he built; and thus, being in the generation that he was, he participated in the Colonial Revival, both with his high-style Boston houses and his shingled or clapboarded Maine cottages.

Peters' career in America was to be a short one. From 1888 through 1897 he practiced alone. On January 1, 1898, he took as a partner Arthur Wallace Rice (1869-1938),<sup>5</sup> and though the firm of Peters & Rice was in existence until 1907 (when the partnership of Parker, Thomas & Rice was formed<sup>6</sup>), ill health forced Peters into retirement in 1902 or 1903.<sup>7</sup> During his active years, photographs of several of Peters' buildings appeared in the architectural press, and in recent decades some of the houses have been mentioned in books. Until now, however, nothing has been published about the whole body of his work. Thus the subject of this essay is more than his architecture in Maine.

Very nearly Peters' first building, completed in 1890, was for a social club that he had joined when at Harvard, the Porcellian Club, on Massachusetts Avenue. Had H.H. Richardson not died in 1886, Peters almost certainly would not have received the commission, for Richardson too was a member of Porcellian. The building Peters designed is a three-story brick block surmounted by a pitched roof from which fourth-floor dormers with neo-Georgian pediments project. At the ground level is a shop, with windows and a door reminiscent of Richard Norman Shaw's work or of some of Richardson's Shavian details. A second entrance is for the club room above, and this doorway is like that of Charles Bulfinch's first Harrison Gray Otis House of 1795-96 on Cambridge Street in Boston.



Figure 1. Charles G. Weld House, North Haven, c. 1950 view (MHPC).

Several details of the Porcellian Club building show what was to be a lasting source of inspiration for Peters: the work of the first great Boston architect, Bulfinch, and of his contemporaries. Over the years, Peters must also have kept his eye on the work of Shaw, which was to be seen in periodicals. Peters' development, like the English architect's, was to be towards a formal neo-Georgian.<sup>8</sup> The Porcellian, however, was unusual for Peters in that his later architecture was almost entirely domestic. He liked doing houses and seems not to

have tried for public buildings. Yet the Porcellian is representative of his practice in being a commission from friends. He did most of his houses for people he knew.

About a dozen of these dwellings are on the main residential streets of the Back Bay that were then being developed: Beacon Street, Commonwealth Avenue, and Bay State Road, all west of Gloucester Street. In this district of row houses, nearly all of which are of red brick, Peters' buildings fit harmoniously. Like most



Figure 2. Herbert L. Harding House, North Haven, 1984 view (MHPC).

of their neighbors, their exteriors are Georgian or Federal in spirit, variations on the architectural themes stated earlier on Beacon Hill. The interiors, however, are among the most sumptuously ornamented in the Back Bay. Peters' entrance halls, reception rooms, and dining rooms have elaborate yet finely detailed plasterwork and panelling of a neo-18th-century style that seems closer to English Georgian precedent than to Colonial and Federal examples. Several of the exteriors too are extraordinarily grand, the grandest being number 147 Bay State Road (Figure 5). Designing it and the two adjoining houses in 1900, Peters treated the three as if they were one. He linked the three facades by continuing the entablature and balustrade of 147 across the tops of 145 and 143, and he faced the double-sized 147 towards Sherborn Street and created a front that is almost Baroque, almost that of an eighteenth-century urban palace. No residence on Beacon Hill is as magnificent. Number 143 Bay State Road was Peters' own house, 145 was for Gorham Peters, a cousin, and 147 was for Dr. Charles Goddard Weld (1857-1911).

Weld could be said to have been Peters' most important client. Very wealthy, a graduate of the Harvard Medical School in 1881, he practiced medicine little but did take part in the medical life of Boston by donating to the Massachusetts General Hospital such gifts as in 1897 what may have been its first x-ray machine and in 1902 a twenty-two-bed building.<sup>10</sup> Weld played several roles in Peters' life: patron, medical adviser, friend. In 1892, on the island of North Haven, at a house-party in the summer cottage of 1889-90 that Peters had designed for him, Weld introduced his architect to Amey Sharpe of Providence, Rhode Island, whom Peters married in 1893. This Weld house, which was probably Peters' first commission, is not small, yet it still has something truly of the cottage about it (Figure 1). The main block is two storied, with a pitched roof pierced by dormers and with a wide porch extending across the long front of the building and wrapping around one of the narrow ends. The walls are clapboarded, and such exterior details as the dormer pediments are rather simple. The inside, however, is a surprise. On the ground floor, the panelling is high-style, Georgian and Adamesque, white and glossy, its many facets sparkling. It is more what one would expect in the city of Boston than on the coast of Maine. Yet such fine decoration was appropriate for the owner, who arrived every summer at North Haven in his steam yacht. After Weld's marriage in 1900, Peters added a large wing to the back of the house to provide on the upper floor a master suite of bedrooms. The front bedrooms, each a spacious room with a pair of windows directly overlooking the sea, were thereafter used just for guests or for the doctor's patients, who seem almost to have been guests, brought to North Haven for a rest cure.

Weld was one of the first summer residents at North Haven.<sup>11</sup> Having done a cottage for him, Peters proceeded to obtain other commissions on the island for the summer houses of Bostonians. In 1897 he designed for Herbert L. Harding a cottage built in that year (Figure 2). The Harding House is modest in size,

shingled, and simple in shape: apparently square in plan (with a service wing projecting behind), two stories high, and with a gently pitched, hipped roof. Around two sides the lower story is cut away to make a broad porch. The siting is spectacular, for the cottage perches high above the Thoroughfare, the narrow passage of water between North Haven and Vinalhaven. Below are the town pier and the small boats that scurry all summer long.

In 1897-98 another Peters house went up on the island for another Bostonian who was one of Peters' and Weld's friends, a shingled cottage for William A. Gaston of the Harvard class of 1880 (Figure 3). On the crest of a ridge, with water ahead and to the side, the house seems almost to be sailing before the wind. Inside, as in the Harding House, the character is somewhat rustic. In each of these two living rooms there is unpainted woodwork and a large fireplace. The chimney masonry in the Gaston House is massive rough fieldstone, and a few feet away, in contrast, are the varnished and delicately turned spindles that support the stair railing.

In 1900 a second, smaller house by Peters was built for Dr. Weld on the island (Figure 4). This "lower house" is behind the earlier Weld house, nestling beneath a hill in a rippled terrain, and with a view towards a little cove. Shingled and gambrel roofed, outside it seems almost barnlike, but inside the panelling and colored paint evoke the spirit of a colonial house, not on Beacon Hill, as the interiors of the other Weld house up the hill suggest, but rather in a New England village. Weld intended this lower house to be where nurses and other employees at the Massachusetts General Hospital could vacation. Some are said to have come the first season and been bored by the isolation; the next year there were no takers. Weld then rented the house to Peters for about a decade, and in it the architect, his wife, their son and two daughters summered. In the house there is a photo of Peters conducting what looks like a spontaneous entertainment outdoors on a warm day, a haphazard chorus of children.

For Gaston, too, Peters designed a second cottage on the island. "Hope Cottage" of 1901 is one story and small; in size it suggests a guest house, almost a "camp". It is placed below the main house, beyond woods, at the rocky edge of the sea, across the little cove from the Weld "lower house".

Just as Peters' work in North Haven was for Bostonians who were friends in his Harvard circle, so too were many of his houses in the Back Bay of Boston, the suburbs, or nearby. Perhaps most important, there was Weld, for whom Peters designed the largest of his Back Bay houses, built in 1900, and furthermore, a couple of years later, for spring and autumn, what could almost be an English, 18th-century country-house, riding the crest of a hill on Goddard Avenue, Brookline, with a view of Boston in the distance.

In 1901, a year after moving into his own house at 143 Bay State Road, Peters became desperately ill with typhoid fever. He recovered, only to suffer torticollis, a cramping and twisting of his neck. Dr. Weld sent him to a specialist at Johns Hopkins, who in two operations



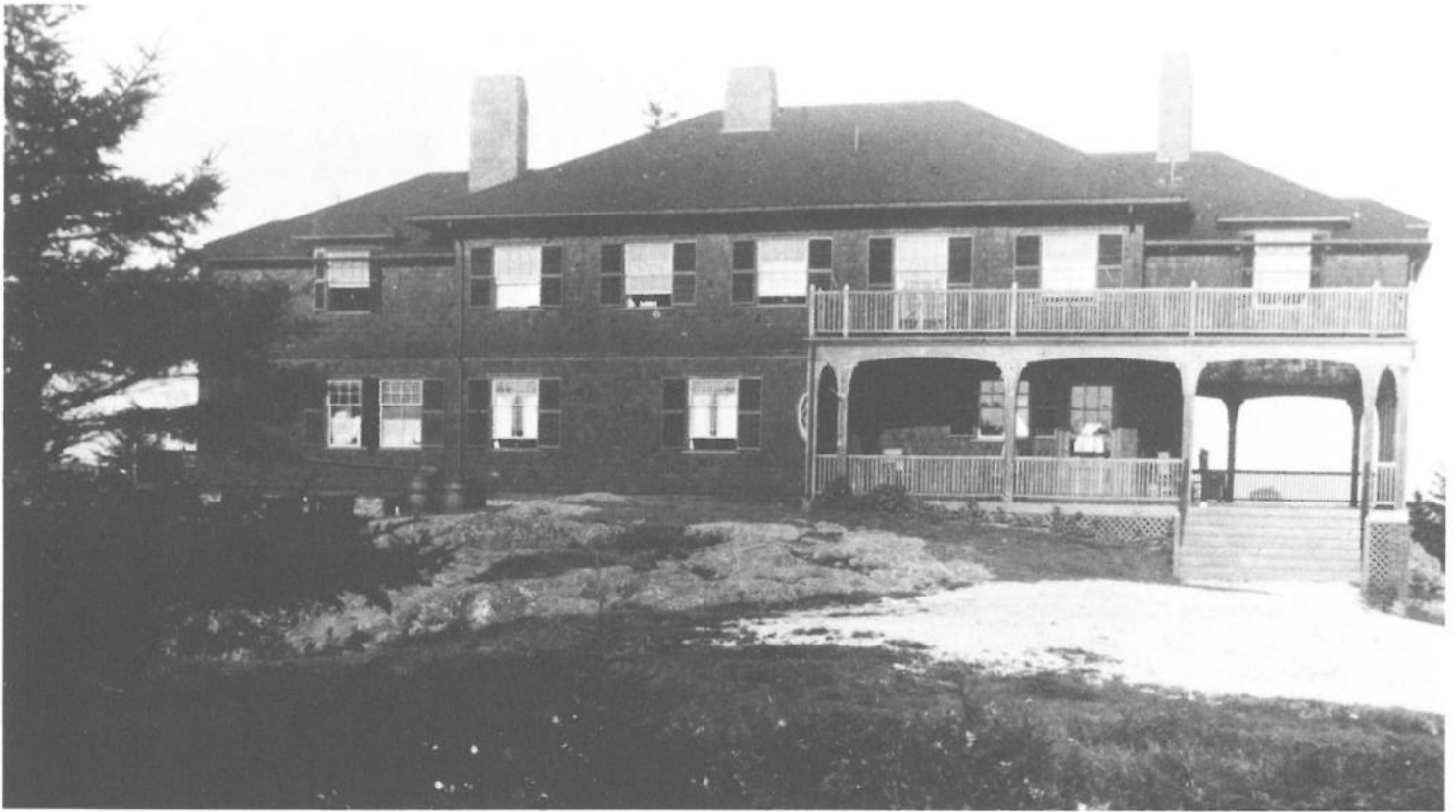


Figure 3. William A. Gaston House, North Haven, c. 1900 view  
(Courtesy of Mr. and Mrs. Paul Cabot, Jr.).

cut the muscle. The surgery cured the ailment but with disastrous results: Peters could not hold his head up for long, and often had to sit, resting it against the back of a chair. Worse yet, from then on he had a tremor. His head swung uncontrollably from side to side. The motion evidently made it impossible for him to concentrate on his drafting board, and after a couple of years of hoping he would recover, he retired. Fortunately there was enough money to lead a quiet, comfortable life. With his family he occasionally made summer trips to Europe, and for much of every winter he went to the Canaveral Club in Florida, not so much for the shooting that was the club's purpose as for swimming in the warm ocean. Otherwise, Peters was at home. He made only a few more architectural designs: with the help of Rice in 1916-17, a summer house for himself and his family in Mattapoisett, Massachusetts; in 1928 alterations to and decoration of the interior of an apartment for a daughter and son-in-law in Boston, and some tombstones, one being his own.

William York Peters' houses on North Haven are representative of his work, in that most of his architecture was domestic. Moreover, they show him at his best. Nearly all his Back Bay houses have their sizes, shapes, and facade proportions determined by the fact that they are row houses, one lot wide. Peters, circumspect in temperament, made a virtue of this necessity. Thinking about the same architectural problem a dozen times, he learned from experience. Almost his only chance for individuality with these buildings was in their decoration, whether interior or exterior. He had a gift

for ornament, and what he did was noticed when they were new and has been appreciated recently. Bainbridge Bunting calls the Gaston House at 97 Bay State Road and the three houses that seem one (143, 145 & 147 Bay State Road) "two of the finest...High Georgian" designs in the Back Bay,<sup>12</sup> and Nancy Salzman terms the interior of 147 (the Weld House) "dazzling."<sup>13</sup> The interiors of Peters' Back Bay houses and of his Brookline houses, too, (Weld's on its ridge, and on the upper slope of another hill, the Frederick Gay house) are worthy of comparison with his precedent, high-style Georgian in both America and England. At North Haven, though the ornamentation is less Georgian, less grand, the panelling and carving nonetheless animate the surfaces of his entrances, staircases, living and dining rooms. In Maine Peters further reveals an aspect of his sensibility that could not be shown on the streets of the Back Bay and only begins to be evident in Brookline, his intuitive feel for a site. The location of each of the North Haven houses is lyrical. They seem very different from his residences in Boston and its suburb, Brookline: less restrained, less proper, informal, even playful. The very shapes of the buildings are more inventive than are those of his freestanding suburban houses, and their details amplify this happy mood. These houses are songs for the coast of Maine in the summer.

Richard Chafee



Figure 4. Charles G. Weld's "Lower House", 1920 view (MHPC).

## NOTES

- <sup>1</sup> Biographical information about Peters is found primarily in the seven reports of the class of 1881 of Harvard College published in 1884, 1887, 1892, 1898, 1906, 1921, and 1931. Much of my knowledge of Peters' life and architectural practice comes also from his daughter, the late Mrs. S. Eliot (Jane Peters) Guild, and with gratitude I dedicate this essay to her memory.
- <sup>2</sup> For their hospitality to me, I would like to thank the owners of these properties: Mr. and Mrs. Andrew Anderson-Bell, Mr. and Mrs. Paul Cabot, Jr., and Mr. and Mrs. Charles Pingree Sr. For help in learning about Peters' other buildings, I wish to thank Teresa Cederholm, Janice H. Chadbourne, and other members of the Fine Arts staff at the Boston Public Library; Kim Lovejoy, Kathy Boonin, Lestra Litchfield, and Ann Tate at the Massachusetts Historical Commission; Carol Huggins and Steve Jerome at the Boston Landmarks Commission; Philip Bergin, Librarian of the Bostonian Society; Greer Hardwicke of the Brookline Historical Commission; Sarah Zimmerman at the Cambridge Historical Commission; Lisa A. Compton, Director of the Old Colony Historical Society, Taunton; Stanley C. Paterson, Chairperson of the Nahant Historical Society; Daniel J. Hoisington, Director of the Beverly Historical Society; Mrs. Soule Papademetriou, cataloguer librarian at the Hellenic College/Holy Cross Greek Orthodox School of Theology, Brookline; Richard J. Wolfe, curator of manuscripts and rare books, and his staff at the Countway Library of the Harvard Medical School; James Volney Righter; Mr. and Mrs. George Hoeg; Nancy Salzman; and Monique Lehner. I also owe thanks to Shirlyn G. Brien, who told me I should write something about Peters, and Earle G. Shettleworth, Jr., Director of the Maine Historic Preservation Commission, who said he would publish it.
- <sup>3</sup> Evidence that Gaudet was the *patron* of Peters is found in a letter from Frank C. Huidekoper (1857-90), Harvard '81 and in Paris 1883-84, to Prof. William R. Ware of Columbia College. Writing from his office in Worcester, Mass., on February 25, 1886, Huidekoper stated, "William Yates [sic] Peters of Boston studied in Atelier Guadet but was not admitted. 1883-1885." The letter was in 1974 in the file of the National Institute for Architectural Education. I wish to thank Henry Rieman, then Executive Secretary of the N.I.A.E., for letting me look through that file. Peters' introduction to the Ecole des Beaux-Arts is in the form of a letter from the Consulat Général des Etats-Unis, Paris, dated November 14, 1883. All foreigners applying to the school presented such letters; each French citizen presented a birth certificate. The letter about Peters is now at the French Archives Nationales, in the box catalogued as AJ-52-470.
- <sup>4</sup> On the relationship between the Ecole and the ateliers, see my essay, "The Teaching of Architecture at the Ecole des Beaux-Arts," in *The Architecture of The Ecole des Beaux-Arts*, ed. by Arthur Drexler, N.Y., 1977, p. 77 ff.
- <sup>5</sup> Born in Roxbury, Mass., Rice studied architecture at M.I.T., 1887-89, and in Paris at the Atelier Duray, 1889-91. M.I.T. granted him a degree in 1891. For a list of his buildings, see the *National Cyclopedia of American Biography*, Vol. XXIX, N.Y., 1941, p. 155.
- <sup>6</sup> For the work of Parker, Thomas & Rice, see *The Architectural Record*, Vol. XXXIX, August 1913, pp. 97-184.
- <sup>7</sup> Peters' Harvard *Twenty-Fifth Anniversary Report* of 1906 says, "January 1, 1904, he retired from active business." Rice, however, in a letter to Glenn Brown of the A.I.A. on December 24, 1903, wrote of Peters "retiring from business last January." Rice's letter is on the stationery of "Peters & Rice, Architects, Arthur Wallace Rice, Sole Partner." The letter is in the archives of the A.I.A., Washington, D.C., filed as RG 803, Box 10, Folder Q.R.S.; my thanks go to the Institute and its archivist, Tony P. Wrenn, for letting me make this quotation.
- <sup>8</sup> See Andrew Saint, *Richard Norman Shaw*, New Haven and London, 1976.
- <sup>9</sup> On this neighborhood, see Bainbridge Bunting, *Houses of Boston's Back Bay, An Architectural History, 1840-1917*, Cambridge, Mass., 1967, and Nancy Lurie Salzman, *Buildings and Builders: An Architectural History of Boston University*, Boston, 1985.
- <sup>10</sup> On Weld see his obituary in the *Boston Evening Transcript*, June 21, 1911, p. 16. See also pp. 407-408 of *Report No. VIII, 1914*, of the Harvard College Class of 1879 (in which Weld studied freshman year, before transferring to the Medical School), and see pp. 215-216 of Charles Frederick Robinson's genealogy, *Weld Collections*, Ann Arbor, Michigan, 1938. On his gifts to the MGH, see two volumes of the *History of the Massachusetts General Hospital: June 1872 to December 1900*, by Grace Whiting Myers, Boston, n.d. (1929), pp. 105, 123, 142, 155 & 170, and 1900-1935, by Francis A. Washburn, Boston, 1939, pp. 2, 140, 200 & 301.
- <sup>11</sup> For a history of North Haven, see *Our Island Town by Our Townspeople and Friends*, prepared by Lillie S. Bousfield, Bar Harbor, 1941, especially pp. 40, 75, 114.
- <sup>12</sup> Bunting, *op cit.*, p. 345.
- <sup>13</sup> Salzman, *op cit.*, p. 140.

**LIST OF KNOWN COMMISSIONS IN MAINE  
BY WILLIAM Y. PETERS**

Charles G. Weld House, North Haven, 1889-90, Extant.  
Herbert L. Harding House, North Haven, 1897, Extant.  
William A. Gaston House, North Haven, 1897-98, Extant.  
"Lower House" for Charles G. Weld, North Haven, 1900,  
Extant.  
"Hope Cottage" for William A. Gaston, North Haven, 1901,  
Extant.  
"Coachman's Cottage" for William A. Gaston, North Haven,  
n.d., Unlocated.

**ARCHITECTURAL DRAWINGS**

Blueprints for William A. Gaston's House and "Coachman's Cottage" are in the possession of Mr. and Mrs. Paul Cabot, Jr.  
Drawings for the Herbert L. Harding House are owned by Mr. and Mrs. Andrew Anderson-Bell.

Photograph of William Y. Peters  
Courtesy of the Author

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Figure 5. From left to right, Charles G. Weld House, 147 Bay State Road, Boston; Gorham Peters House, 145 Bay State Road; and William Y. Peters House, 143 Bay State Road, 1903 view (Courtesy of the Author).

### WILLIAM Y. PETERS' BUILDINGS

On file at the Maine Historic Preservation Commission in Augusta and at the Boston Public Library (Fine Arts Library, Peters folder) are copies of this list with full documentation for each of the entries.

#### By Peters when in practice alone, 1888-97:

1889-90: Charles G. Weld House, Iron Point, North Haven, Maine. See the text. Charles Goddard Weld entered Harvard College in the fall of 1875 but after one year transferred to the Harvard Medical School; M.D. 1881.

1889-91: The Porcellian Club, 1320-1324 Massachusetts Avenue, Cambridge. See the text.

1890-91: P.V.R. Ely House, Maolis Road, Nahant, Mass. A free-standing, shingled summer house. Philip Van Rensselaer Ely, Harvard A.B. 1878, was a member of the Porcellian Club and one of Peters' closest friends.

1891: Boston Protective Department Station House #2, 4 Appleton St., Boston. A four-story red-brick building with party walls. The Boston Protective Department was separate from the Fire Department and was not a city agency. It was an incorporated body, managed by fire insurance companies. In 1898 the taxpayer for the Appleton Street property was Charles G. Weld.

1891: William S. Bryant House, 536 Beacon St., Boston. Demolished. A Back Bay row house. William Sohler Bryant, Harvard A.B. 1884, M.D. and A.M. 1888, was a member of the Porcellian Club and a friend of Peters.

1892: P.V.R. Ely House, 478 Beacon St., Boston. A Back Bay row house, faced with brownstone, and with Greekish details.

1893: Walter C. Baylies House and barn, "Oxbow," Williams St., Taynton, Mass. Demolished. A free-standing wood house that owes much to McKim, Mead & White's H.A.C. Taylor House

and something to the Vassall-Longfellow House of 1759. Walter Cabot Baylies, Harvard A.B. 1884, was a member of the Porcellian Club. Baylies and Peters were each godfather to the other's son.

1893: W. C. Loring House, 2 Gloucester St. (corner Beacon), Boston. A Back Bay row house of red brick with Bulfinchian details. William Caleb Loring, Harvard A.B. 1872, LL.B. 1874, A.M. 1875, LL.D. 1901, was an associate justice, Supr. Jud. Court, Mass., 1899-1919.

1893: A. Kidder House, 183 Brattle St., Cambridge, Mass. A Colonial Revival free-standing wood house.

1895: Harry Brooks House, 34 Grove St., Medford, Mass. A Colonial Revival free-standing wood house.

1896: Edward Dyer Peters (Jr.) House, 154 Bay State Road, Boston. A Back Bay row house of brick with some Bulfinchian details. E.D. Peters Jr. was the father of W.Y. Peters. The house was built, in the words of W.Y. Peters' daughter Jane, "for us."

1896: Frederick L. Gay House, 135 Fisher Ave., Brookline, Mass. A free-standing brick house with Georgian details. Frederick Lewis Gay, Harvard A.B. 1878 (conferred, 1903), was an acquaintance of Peters. The two wives were friends.

1897: Charles Thorndike Houses, 481 & 483 Commonwealth Ave., Boston. A pair of Bay Bay row houses composed together to seem one: brick with some Adamesque ornament. Charles Thorndike's son, Dr. Augustus Thorndike (Harvard A.B. 1884, M.D. 1888), lived with his wife and five or six children in one of these double houses and, according to Jane Peters Guild, "kept the other to spread out in when his family increased."

1897-98: William A. Gaston House, North Haven, Maine. See the text. William A. Gaston, Harvard A.B. 1880, was at the Shawmut Bank and was another friend of Peters and Weld.

1897: Herbert L. Harding House, North Haven, Maine. See the text. Herbert L. Harding, Harvard A.B. 1874.



**By the firm of Peters & Rice, 1898-1903:**

1898-1900: C. E. Jenkins House, 506 Commonwealth Ave., Boston. A Back Bay row house surfaced in limestone with less ornament than on Peters' earlier Back Bay houses. Jane Guild said she "never knew of it till she read of it in the [Bunting] book." Though nominally by Peters & Rice, is this perhaps a Rice house?

ca. 1898-99: Boston Protective Department Station House #3, 159-161 Roxbury St., Boston. Demolished.

1899: Elinor (i.e. Mrs. Emor) Harding House, 155 Bay State Road, Boston. A Back Bay row house of brick with simple Georgian detailing. Emor Herbert Harding, Harvard A.B. 1876, LL.B. 1878, A.M. 1879, was not related to Herbert L. Harding. Elinor Harding, according to Jane Guild, was the sister or cousin of J. Murray Howe, a Boston real-estate man who was the first developer of North Haven.

ca. 1899-1900: Sharpe Monument, Swan Point Cemetery, Providence, R.I. A sarcophagus like that at Antonio Rossellino's mid-15th-century tomb of the Cardinal of Portugal, in S. Miniato al Monte, Florence. Commissioned by Peters' mother-in-law probably soon after her husband, Lucian Sharpe, died in October 1899.

ca. 1900-01?: Headstones for Ruth Owen Kimball (1875-1900) and her mother, Sarah Dexter Kimball (1838-1919), Swan Point Cemetery, Providence, R.I. Sarah Kimball was Peters' wife's aunt. Two Colonial-Revival headstones.

1900: Ezra R. Thayer House, 77 Bay State Road, Boston. A Back Bay row house surfaced in limestone with Greek detailing. Ezra Ripley Thayer, Harvard A.B. 1888, LL.B. and A.M. 1891, was at the Harvard Law School as an instructor, 1897-98, a lecturer, 1905-07, and dean, 1910-13. He was not a personal friend of Peters. Thayer, Jane Guild said, was a Greek scholar, and thus Peters made the ornament Greek.

1900: William A. Gaston House, 97 Bay State Road, Boston. A Back Bay row house of brick with high-style Georgian ornament.

1900: Charles G. Weld House, 147 Bay State Road (corner Sherborn), Boston. See the text. The Sherborn Street facade is derived from the entrance front of Richard Norman Shaw's Bryanston of 1889-94, but the latter composition, broader than tall, Peters had to squeeze together to make it taller than broad. It looks cramped.

1900: Gorham Peters House, 145 Bay State Road, Boston.

1900: William Y. Peters House, 143 Bay State Road, Boston. Two adjacent row houses that with the Weld house at #147 make a single composition. (George) Gorham Peters, Harvard A.B. 1880 (conferred, 1881), and William York Peters were first cousins; Gorham was the only Peters in that generation to work at the family's lumber firm.

1900: Charles G. Weld's "Lower House," Iron Point, North Haven, Maine. See the text.

1901: Alfred Bowditch House, 75 Bay State Road, Boston. A Back Bay row house of brick with simple Georgian detailing. Jane Guild said that Rice designed this house for Bowditch (Harvard A.B. 1876), his close relative. Though nominally by Peters & Rice, this is Rice's.

ca. 1901: Headstone for Arthur Edward Bull (1858-1900) and Ada Sutton Bull, the Peters lot, Forest Hills Cemetery, Jamaica Plain, Mass. Colonial Revival.

1901: C.S. Waldo House, 11 Agassiz Park, Jamaica Plain, Mass. A Colonial Revival free-standing wood house more modest than the other Boston houses. Though nominally by Peters & Rice, this may be one of Rice's buildings. But the elaboration of the ornament is more like Peters' work.

1901: C. S. Waldo House, 11 Agassiz Park, Jamaica Plain, Mass. A Colonial Revival free-standing wood house more modest than other Boston houses. Though nominally by Peters & Rice, this may be one of Rice's buildings. But the elaboration of the ornament is more like Peters' work.

1901: William A. Gaston's "Hope Cottage," North Haven, Maine. See the text. The house was built shortly before the birth of Gaston's daughter Hope (later Felton) so that he would not hear his wife's cries of pain while in labor. Undated blueprints and specifications by Peters & Rice survive for a Coachman's Cottage for Gaston on North Haven. It is not known if this structure was built.

1902-04: Charles G. Weld House, 50 Goddard Ave., Brookline. The most palatial of Peters' buildings, a red brick Georgian Revival country house.

by 1903: Allen Curtis House, "Sunfield," corner of Oak & Hale Streets, Beverly Farms, Mass. Carriage house and auto house, 1904. A free-standing stuccoed house that spreads horizontally. Allen Curtis, Harvard A.B. 1884.

1904-05: U.S. Post Office, Pleasant St., Marblehead, Mass. Georgian revival, brick, with a date at the center of the facade: MCMV. By Arthur Rice.

1905-06: Jones, McDuffee & Stratton building, 33-39 Franklin St. (corner of 63 Hawley St.), Boston. Since the 1920s or '30s, this ten-story building has been the rear section of the department store, Filenes. By Arthur Rice, who later did other department stores.

ca. 1910: Headstone for Edward Gould Peters (1853-1910) and Eva Catherine Barlow Peters, Forest Hills Cemetery, Jamaica Plain, Mass. Colonial Revival.

1916-17: William York Peters House, Ned's Point Road, Mattapoisett, Mass. Also a carriage house and a motor house. A free-standing, shingled house that spreads horizontally. According to Jane Guild it was by Peters with the help of Rice. Nominally the architects were Parker, Thomas & Rice, with Arthur A. Shurtleff as landscape architect. The decoration is simpler, even cruder than in the early Peters houses.

1928: Interiors, Mr. & Mrs. S. Eliot Guild Apartment, 282 Beacon St., Boston. Peters panelled three rooms and "changed the arrangement a little bit," in the words of Jane Guild. Neo-Georgian panelling, as fine as his early work.

1929-30: Headstone for Andrew J. Peters (1829-95) and Mary R. Whitney Peters (1848-1929), Forest Hills Cemetery, Jamaica Plain, Mass. Colonial Revival.

1933: Headstone for Henry R. W. Browne (1858-1933) and Gertrude Chenevard Peters Browne, the Peters lot, Forest Hills Cemetery, Jamaica Plain, Mass. Colonial Revival.

Before April 7, 1938: Headstone for William York Peters and Amey Dexter Sharpe Peters, Forest Hills Cemetery, Jamaica Plains, Mass. Colonial Revival.

**CORRECTION:**

1901: Thorndike House, 73 Bay State Road, Boston. Salzman, op. cit., p. 152, states that its architect was W. Y. Peters. In April 1987, after further research, she withdrew this attribution. Not by Peters, not by Peters & Rice, not by Rice.